

Fingold Theatres Increased to Nine

Acquisition of Moore's Theatre, Grimsby, Ontario, from Mrs. Bessie K. Moore gives Sam Fingold, rising young circuit operator, his ninth house. The change of ownership came as a surprise to the citizens of the town, the first public announcement being

(Continued on Page 4)

T. Sharpe Heads Exchange Union

Operating under a charter from the IATSE, the recently-organized Toronto Film Exchange Employees Union, B 73, elected its first executive board at the inaugural meeting held at the King Edward Hotel, Toronto, recently.

(Continued on Page 11)

Glasier 20th-Fox Can. Ad-Pub Man

Sam Glasier, popular industry fellow, has been appointed Canadian promotion representative of 20th-Fox, according to an announcement by Sydney Samson, Dominion general manager. Glasier's assignment marks the inauguration of that post in Can-

(Continued on Page 3)

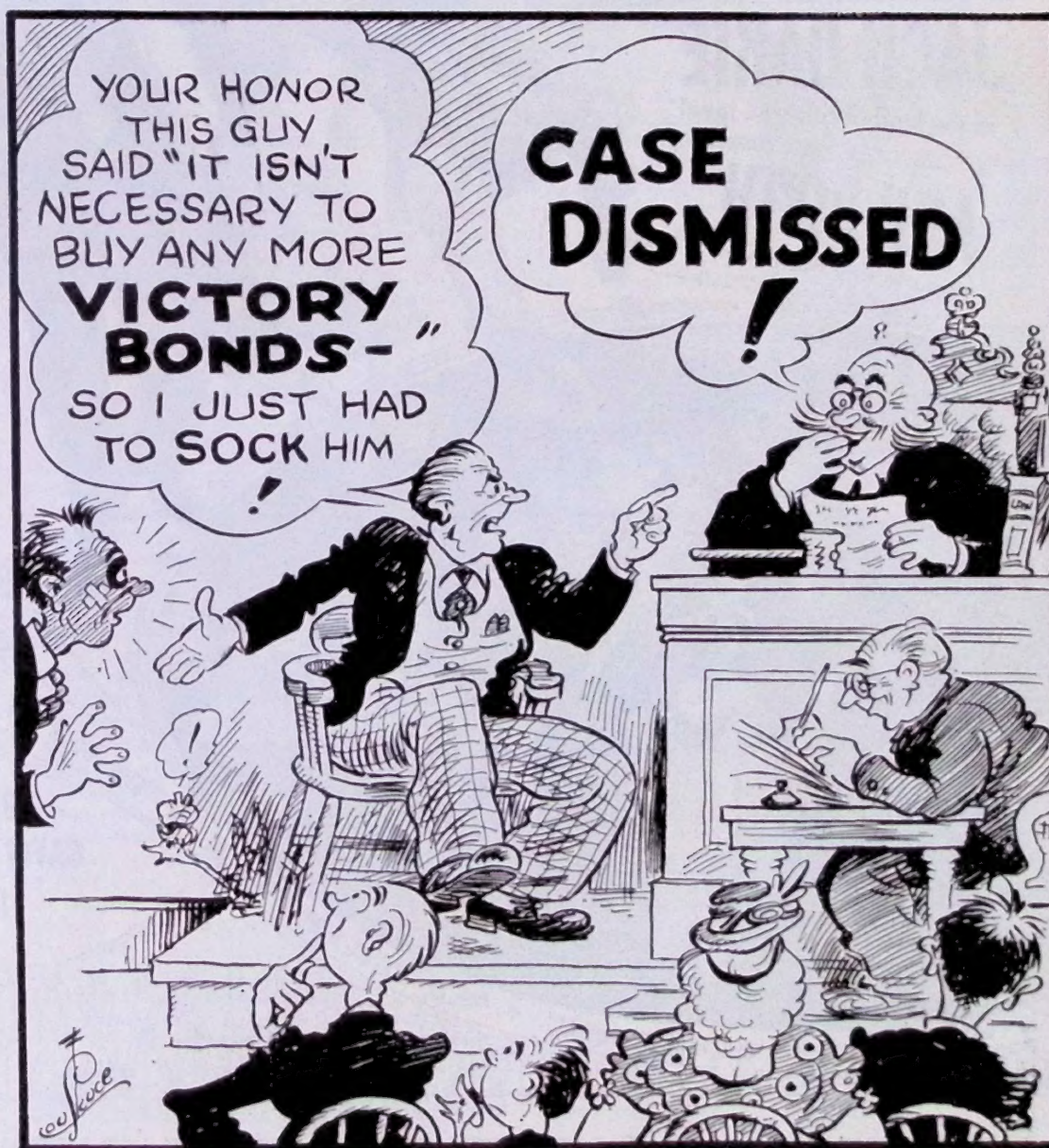
Great Record of Camp 16 Mms.

Phenomenal increase in the use of 16 mm. films for the entertainment of service men and women is shown by the annual figures since 1940. In the 12 months that followed May 1, 1940, there were 89 shows and 46,105 admissions per week in

(Continued on Page 11)

PICTURE of the WEEK

INVEST IN VICTORY
BUY VICTORY BONDS



The Great Mr. Handel

harmonic Orchestra. A rare treat for your music-loving patrons. Available through EMPIRE-UNIVERSAL. Book it NOW!

Glorifies the music of this great composer in settings of exquisite Technicolor. With the music played by the London Phil-

OFF TO A GLITTERING FUTURE!

STEP UP!

Meet the *GRANDEST*
of all screen teams!

DONALD O'CONNOR
hitting the thrilling peak of stardom!

PEGGY RYAN
giving her greatest show!

JACK OAKIE
in the kind of role you love!

ANN BLYTH
more lovely than ever!

STEP OUT!

with the *GREATEST* gang that
ever laughed its way to fame!

The MERRY MONAHANS



★ ...AND 17 ALL-TIME HITS! ★
★ "STOP FOOLIN'" ★
★ "WE'RE HAVING A WONDERFUL TIME" ★
★ "LOVELY" ★ "BEAUTIFUL TO LOOK AT" ★
★ "SONGS!" ★

with ROSEMARY DeCAMP
GAVIN MUIR JOHN MILJAN
ISABEL JEWELL

ONE OF THE BIGGEST PLUMS OF THE SEASON FROM

EMPIRE-UNIVERSAL

Greenwich Village

with Carmen Miranda, Don Ameche,
William Bendix

20th-Fox 82 Mins.
EYE-FILLING TECHNICOLOR MUSICAL HAS ALL THE STUFF THAT MAKES FOR GOOD POPULAR ENTERTAINMENT.

In "Greenwich Village" 20th-Fox has added another winner to its string of richly produced and eye-filling musicals skillfully tailored to the popular taste. Under the production banner of William Le Baron, who gave himself a free hand in making the film to guarantee a favorable boxoffice reception, the offering successfully surmounts the handicap of an extremely stereotyped story, emerging as highly diversified entertainment that is an amalgam of comedy, music and romance united in well-balanced proportions.

Participating in the entertainment are Carmen Miranda, Don Ameche, William Bendix, Vivian Blaine and a host of lesser players of proven ability.

Ameche is a gullible college instructor from the Middle West who comes to Greenwich Village in the furious '20's with a concerto for which he hopes to get a hearing. Under the false impression that he has dough, Bendix, operator of a bistro, tries to play him for a sucker in order to get financial backing for a stage musical. Bendix not only doesn't get any dough out of Ameche but loses his girl friend and singing star, Vivian Blaine, to him. At first Bendix plots revenge against him but changes his mind when he realizes Miss Blaine and Ameche are nuts about each other and goes sacrificial.

The players do their stuff well. Miss Blaine, in her biggest role to date, makes a lovely picture. Miss Miranda virtually steals the show as an entertainer in Bendix's night spot. She has more to do than ordinarily and does it to complete satisfaction.

The film has able direction by Walter Lang.

CAST: Carmen Miranda, Don Ameche, William Bendix, Vivian Blaine, Felix Bressart, Tony and Sally De Marco, The Revuers, B. S. Pully, Four Steen Brothers, Emil Rameau, Frank Orth, Torgun Meyer, Herbert Evers, Hal K. Dawson, William B. Davidson, Eddie Dunn, Sherry Hall, Paul Hurst, Tom Dugan, Billy Wayne, Charles Arnt, Oliver Prickett, Charles Williams.

DIRECTION, Good. PHOTOGRAPHY, Fine.

Since You Went Away

with Claudette Colbert, Jennifer Jones, Joseph Cotten, Shirley Temple, Monty Woolley, Lionel Barrymore, Robert Walker

UA-Selznick

172 Mins.

ONE OF THE INDUSTRY'S GREATEST FEATURES TO DATE, POSSESSING UNLIMITED BOX OFFICE POWER VESTED BY SUPERB ENTERTAINMENT VALUES INCLUDING TOP-FLIGHT PRODUCTION STORY'S TIMELINESS AND APPEAL, AND A PLANETARIUM OF MAGNETIC STARS AND PLAYERS.

With the emergence of "Since You Went Away," David O. Selznick challenges seriously the pre-eminence of his own film masterpiece, "Gone With the Wind." This will become clearly apparent to every exhibitor and filmgoer alike as the new attraction inevitably takes its place as a monarch of contemporary motion picture entertainment, wielding the power to command unprecedented grosses and become an institution in the esteem of fans wherever they may be.

There will be a natural inclination on the part of theatre operators and patrons to reverence the memory of GWTW, and the latter's prestige will not undergo major revision, but "Since You Went Away" will not lack for enthusiastic multitudes to sincerely appraise it as the equal, yes, and the peer of its vaunted predecessor. The new Selznick offering hasn't the advantage of the pre-release hysteria which gripped moviegoers in the instance of GWTW, nor is it clad in the regal robes of Technicolor, but counterbalancing these assets are SYWA's far greater timeliness and consequence, plus a planetarium of stars virtually unmatched in industry annals.

On the score of timeliness, SYWA is as vital now as each morning and evening headlines on newspapers. In consequence, it dips its banners to no present or past feature, for it fits every individual's experiences at home in the current conflict and its every scene pulsates with those emotions which are felt by all who have loved ones serving in the war, and who themselves are backing the vast over-all efforts to attain victory. It has fallen to the genius and discernment of Selznick to fashion this saga of the Home Front, and he has accomplished his self-

ordained mission both grandly and sensitively, giving courage and inspiration to all of goodwill who stand shoulder to shoulder in the great task remaining before us at America's firesides, in her factories, and in every activity to keep the nation free.

The recounting of these things is through the instrumentality of a middle-class American family in a community which might well be in any part of the land. It is the father in this family who goes to war, leaving behind him his wife, Claudette Colbert, and his two children, Jennifer Jones and Shirley Temple. Their income is reduced to the usual allotment from the Government, which does not permit of keeping a maid—the portly and lovable Hattie McDaniel. But at the instigation of her children, Claudette Colbert (to boost the shallow income), takes in a boarder, who is Monty Woolley, crotchety and difficult because his grandson has flunked out at West Point, thus bringing, as he feels, disgrace upon his traditional, martial forebears. This boy, Robert Walker, comes from a nearby Army camp to win the heart of Jennifer Jones, the older of the two Colbert daughters, and he subsequently dies gloriously in battle. To this tragic event is added the fact that the husband of Claudette Colbert is reported missing in action. But at the finale he comes home.

CAST: Claudette Colbert, Jennifer Jones, Joseph Cotten, Shirley Temple, Monty Woolley, Lionel Barrymore, Robert Walker, Hattie McDaniel, Nazimova, Keenan Wynn, Gordon Oliver, Lloyd Corrigan, Jane Devlin, Agnes Moorehead, Albert Basserman, Guy Madison, Craig Stevens, Jackie Moran, Anne Gillis, Robert Anderson, Irving Bacon, Aileen Pringle, Charles Williams, Wallis Clark, Neila Hart and dozens of others.

DIRECTION, Superb. PHOTOGRAPHY, Aces.

Glasier 20th-Fox Can. Ad-Pub Man

(Continued from Page 1)

ada, such duties as it includes having been carried on from the department headed by Rodney Bush at home office, New York.

Glasier thus becomes the company's contact man for exhibitors, editors, columnists and broadcasters in Canada. He has a wide acquaintanceship among them and is sure of a popular reception.

The newest executive on the



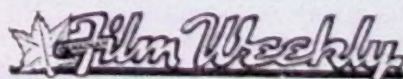
SAM GLASIER

Sam, it has been announced by Sydney Samson, is now promotion representative of Twentieth Century-Fox in Canada. He inaugurated the post.

Fox Canadian roster got into the film business in 1920 as a member of the poster department of Regal Films. He left Regal to become an usher at the Pantages, Toronto, now the Imperial, and at the time he resigned to take up residence in the USA; he was head usher.

He joined Fox in 1929, shortly after his return to this country, as head of the adsales department, a position he continues to hold.

Sam Glasier is highly regarded and his new appointment will bring him many good wishes for his future success.


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HYE BOSSIN, Managing Editor

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Wins Another



CAPTAIN

J. J. FITZGIBBONS, JR.

Captain John J. Fitzgibbons, Jr., who at the time of his enlistment in the American Army was assistant manager of the Metropolitan, Winnipeg, has won his second award for heroism this year. He was raised in rank since the latter award.

Earlier in the year he was awarded the Bronze Star Medal for meritorious service during the Marshall Islands campaign, returning to his regiment shortly after recovering from wounds. Captain Fitzgibbons joined the American Army quite a while before Pearl Harbour.

The Official Citation from Washington explaining his most recent award reads:

OFFICIAL CITATION

FIRST LIEUTENANT JOHN J. FITZGIBBONS, R., Infantry, United States Army. For meritorious achievement in connection with military operations against the enemy at Saipan, Marian Islands, the 20th June to 9th July 1944.

Lieutenant Fitzgibbons by careful advance planning selection of equipment and constant supervision, maintained communications under most difficult conditions. Prior to the operation he selected additional equipment and organized his men for operations to meet all contingencies. During the operations he exhibited great foresight in preparing communications to meet changing conditions, laying advance wire lines and maintaining supplies in forward units.

When informed of the commitment of the Regiment in different sectors on 6th July, Lieutenant Fitzgibbons had wire communications laid forward to each of three possible new locations prior to the movement. He supervised communications during the operations. He went forward constantly under enemy sniper fire and almost daily under enemy machine gun fire. As a result of these efforts, communications were always maintained with forward units, greatly contributing to the success of the operation.

By direction of the President, he was awarded the Oak Leaf Cluster by the Commanding General for meritorious service.



Heard Hereabouts

Jessie Wallace, secretary to Len Hoffman of Perkins Electric for 11 years, has left to be with her husband in Vancouver. I asked Len the surname of Jessie's husband. "Jerner," he answered. "Spell it," I said. Len did: "J-O-I-N-E-R." You can take the boy from Brooklyn but you can't take Brooklyn from the boy. . . In "Casanova Brown" Gary Cooper explains to money-mad Frank Morgan that he comes from a "poor but proud" family. And Morgan answers with this magnificent line by Nunnally Johnston: "If the poor can get any satisfaction in being proud—why not?" . . . In a recent issue we had two photos of Clare Hague, taken 29 years apart. Hague, Pioneers prexy, says it was a dirty trick to show what the ravages of time have done to his countenance. . . Bob D'Hondt, operator of the Imperial, Delhi, and brother Alme, who operates the Royal, Waterford, spent their holidays in Hollywood and visited the Warners studios, at which they were photographed with John Garfield and Ida Lupino. The Brantford Expositor reproduced the photos in four and five column size. . . California is the hoped-for destination of Harry Price.

* * *

From Cheesecake to Cheese

Urges can upset thrones, as current history proves. A recent urge of Mort Blumenstock, Eastern ad and pub chief for Warners, temporarily p'd the private lives of a number of us.

Mort, in Toronto for the Cohen-Clark switch, wanted Oka cheese for the folks back home. Oka, foul-smelling and heavenly-tasting, is made by the Trappist monks in Quebec. Its odor could seep through the topsoil all the way down to China. Mort, an authority on cheesecake—leg art—sure put Glenn Ireton out on a limb.

Glenn, Warners promotion man in Canada, obtained six five-pound Oka cheeses after a hard search. Before he could drop them into Mort's mitts it was discovered that cheese was rationed in the USA and that there was no point in bringing any back.

So Glenn was stuck with the stenchy refreshments. He put some in the hotel dressers but the boys objected. He took them to the office but the staff objected. He took them home but his family objected.

Out of pity I took one off his hands. My folks won't speak to me and the neighbors want to know when the plumbing will be fixed. The cheese, you see, is on our back porch.

It is little wonder that Ireton was shot full of sedatives and ordered into an unbroken 24-hour sleep by his doctor. What happened eventually to the cheeses? I don't know and I'm afraid to ask. A mere enquiry might be considered a request and I might find myself with another.

It might be a good idea to drop the Oka cheese on Hitler's hideout. It would provide the Battle of the Stenchery.

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On the Take

Mike Humenik, who used to work at Morrie Rittenberg's Independent Poster Supply, is home on a month's leave. His contribution to the success of the invasion is one leg. Will yours be the purchase of more Victory Bonds? . . . Curly Posen is doing big things at the Metro, having busted house records in his first week, according to Harry Romberg, his boss, who is busy practicing law these days. . . How many lawyer-exhibitors are there in the trade? There are three in Toronto—Harry Romberg, Lou Davidson and Nat Taylor. Any others? . . . Patron at a local strippery was heard to holler: "Put it on!" A radical, I guess. . . Newest gag: "What's a co-signer?" Answer: "A fool with a fountain pen." . . . After the war I hope we can see some stock shots of London without "Schweppe's" hitting us in the eye. . . Laura Elston, radio movie chatterer who used to be WB p.a. in Canada, is back on the air but still sponsorless. . . Somebody ought to invent a window-rapping gadget for the cashier to use in calling back patrons who have forgotten change. The girls use their knuckles and after the war many a window will be busted that way by ex-lady riveters who don't remember their own strength.

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Mrs. Moore, who was recently awarded the annual Good Citizenship Medal of the local citizens, has been active in communal activities, particularly those dealing with the entertainment of service men and women.

Sam Fingold, new owner of Moore's Theatre, may rename it the Roxy. Control came to him on October 30.

Fingold has shown steady progress in Ontario since he entered the field in 1937 by acquiring the Roxy, Mount Forest. Prior to that time he had no theatre interests or experience. After that he bought theatres in such Ontario communities as Harriston, Chesley, and Walkerton. He made his string five by building a 750-seater in Cornwall, which, like the rest, is called the Roxy. The Cornwall house was built with the last permit issued under the pre-freezing regulations.

Odeon Theatres is now his partner in these five houses.

Moore's Theatre makes the fourth house owned by Fingold personally. The other three are the Royal, Bowmanville; Elmwood, London; and Capitol, Meaford. All the houses in which Fingold is interested operate for six days per week.

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SCREENS

Five times more sound
permeability.

One-third more light.

Vocalite Sound Screen is the result of a series of intensive and costly experiments which have resulted in the production of the finest sound screen made. Flexible plastic coated, flameproof.

PERKINS
ELECTRIC
COMPANY LIMITED
877 VICTORIA STREET TORONTO 3637 BLUET STREET MONTREAL

Irish Eyes Are Smiling



YOU'LL BE APPLAUDING
JUNE HAVER
YOUR LUCKY STAR, IN

*20th Century-Fox's
Luckiest Musical
by **SMILES***

Wins Another



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SHOWMEN'S EYES WILL SMILE

at the show that will shamrock the nation!

**MONTY WOOLLEY
JUNE HAVER
DICK HAYMES**

Damon Runyon's

IRISH EYES ARE SMILING

IN TECHNICOLOR

JUNE HAVER...
the exciting
blonde who
was an instant
sensation in
"Home in
Indiana" is
now a full-
fledged
star!

Songs by DICK
HAYMES, a big
radio name...
already a big
screen name,
thanks to
20th's star
touch!

Emerald
melodies
that have
always
topped the
lilt parade!

Uproarious
shenanigans
galore by
Monty
Woolley!

with **ANTHONY QUINN • BEVERLY WHITNEY • MAXIE ROSENBLOOM
VEDA ANN BORG • CLARENCE KOLB • and The Metropolitan Opera Singers
LEONARD WARREN • BLANCHE THEBOM**

Directed by **GREGORY RATOFF** • Produced by **DAMON RUNYON**

Screen Play by Earl Baldwin and John Tucker Battle • Based on a Story by E. A. Ellington
Musical Consultant: Mack Gordon • Dances Staged by Hermes Pan

20
CENTURY-FOX

DARRYL F. ZANUCK'S

WILSON
IN TECHNICOLOR



**WING AND
A PRAYER**
THE STORY OF CARRIER X

**THE SONG OF
BERNADETTE**

**HOME IN
INDIANA**
IN TECHNICOLOR

**GREENWICH
VILLAGE**
IN TECHNICOLOR

**LUCKY
SHOWMEN!**

**ALWAYS IN CLOVER WITH
THOSE 4-LEAF CLOVER HITS
FROM**

**SWEET AND
LOWDOWN**

20th
CENTURY-FOX

A.J. CRONIN'S
**THE KEYS OF
THE KINGDOM**



BETWEEN 1922, which was when Specialty Films bowed out, and 1925, the year he became the Van Buren representative in Canada, there occurred Ernest Ouimet's one real venture into production. The Laval Photoplay Company, organized by him, produced "Why Get Married," a full-length feature, in Hollywood. The star was Andree Lafayette, seen previously as the star of a French version of "Trilby."

Until "Why Get Married" Ouimet's production work had been confined to the shooting of Canadian newsreels, of which he was the pioneer. In 1908 he had established a darkroom in the cellar of the Ouimetoscope. The first Canadian newsreel, as distinct from Bradford's CPR scenes, was about the visit of the then Prince of Wales to the city of Quebec in connection with the Tercentary celebration of that city. This reel, 200 feet long, has since disappeared.

The purpose of the Ouimet newsreel was to spur patronage for his theatre. He kept filming special events until 1910, using slides to carry the subtitles. The first American newsreel was issued by Pathe in 1909 and Ouimet inserted his clips to get a Canadian flavor. Before the Pathe newsreel photo-bearing slides were used.

He dropped into semi-retirement for several years in 1910 because of illness and took it easy until his Pathe deal in 1914. One of his camera jobs was to film the construction of a cantilever bridge that started in Quebec and reached over the St. Lawrence, a two-year assignment. During a rest period the bridge crashed and sank like a stone. Ouimet saw the unfinished span go but he was on a tug two miles away at the time—and out of camera range.

The ruins of the Halifax disaster were photographed by him in 1917. He was the first cameraman to get there, the area being out of bounds under military law. His cameraman was barred so Ouimet rushed to the scene, used his influence and got permission to go to work. American newsreel cameramen arrived the next day and took pictures in 30 below zero. Their films were useless and Pathe used the Ouimet film.

He still loves to tinker with photography. He is working on third-dimension and can show surprising progress, although war restrictions have hindered him. One of these days, he is sure, Ernest Ouimet will prove that third-dimension photography for the screen is possible.

STILL a resident of Montreal, his best friends are members of the industry to which he contributed so much. He has a great



L. ERNEST OUIMET

love for those who worked for him in livelier days. Some of these say that Ouimet, on several occasions in the past, was the victim of ingratitude and even perfidy but he, a sentimental and kindly person, has no bitter words on that score.

He isn't as hale as he used to be but his manner is just as hearty. He has the same French capacity for enjoyment of life that was his in those early days when barroom, barbershop, parlor and salon buzzed with conversations about the doings of that man Ouimet. Years ago he shared an apartment in Toronto with Archie Laurie. Tom Daley, a lover of choice stuffing, was a frequent visitor. On week-ends Ernest did the cooking and the kitchen became his sanctum. He would bear no trespassers and accept no assistance, not even to the point of having an onion peeled by alien and unappreciative hands.

The results were magnificent

Flashbacks

Part Four — Conclusion

L. ERNEST OUIMET

Pioneer

By HYE BOSSIN

and Laurie and Daley would stagger from the table to collapse in happy heaps ecstatically murmuring praise of Ernest. Even now when they talk about those happy days they are in danger of drowning in their own drool.

Ernest's fine sense of humor is most often directed at himself. One of his favorite tales is about the time a Montreal girl came to him for advice about a screen career. She had had a walk-on part in a previous film. Ouimet considered that she would not photograph well and tried to talk her into dropping the idea and making marriage the most important thing in her life. What he didn't know was that a certain facial handicap of hers, noted by him, didn't show on the screen and she had a rare beauty when filmed. The next day a scout saw her walk-on part and searched for her. Her name is Norma Shearer.

He still has definite personal opinions about things. Central operation of a complete nature is making robots of managers, he says. And it is his opinion that the decline of the legitimate stage is due much to the lack of patience of the last generation, which couldn't sit through several hours of live entertainment. He doesn't like masters of ceremonies because they ask applause for actors before they deserve it. "They should deliver the goods first," says Ouimet.

History inevitably becomes personalized in its presentation. Great accomplishments are usually identified with one man. In the case of Canadian motion picture history, that one man is Leo Ernest Ouimet, whose faith in the future of films did much to establish and bring them to the envied position they occupy in Canadian life today.



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T. Sharpe Heads Exchange Union

(Continued from Page 1)

Tom Sharpe of Twentieth Century-Fox was elected president. Vice-president is Mrs. A. MacLean, Regal, and Tillie Garr of the same exchange is secretary-treasurer. Ed Shields of Fox is business agent.

Also members of the executive board are A. J. McCracken, Regal, a charter member of the Toronto Projectionists Union, Local 173, who was secretary-treasurer at its inception 35 years ago; Mary Patterson, Columbia; Jack Bond, Columbia; and Fred Winkle, Monogram.

The Toronto local is the second in Canada, the first, several years old, still being active in Vancouver. In the case of both unions projectionists who work in screening rooms must hold a card in the Film Exchange Employees Union as well as the Projectionists local.

After an examination and study of conditions in Toronto, the union will endeavor to work out a contract.

Asked to what extent the projectionists would support the actions of the exchange employees, William P. Covert, organizer for the IATSE, said "We will give them moral support. I think the projectionists can do much to help them."

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BOX 10

Canadian Film Weekly



An unusual marquee display created by Harold King, manager of the Park Theatre, Chatham, Ontario. It's made entirely of cut-outs pasted up. No paint was used. King is on the right, standing under the marquee.

1200 Seat Theatre for East Toronto Suburb

Keystone Theatres Limited has purchased a large area of land on Kingston Road, in Birch Cliff, a suburb located in the east end of Toronto, for the post-war erection of a modern theatre to seat 1200. The same building will house a bowling alley and a group of stores.

One of the features of this theatre will be a parking lot capable of accommodating several hundred cars.

A. Polakoff is president of the company. The theatre plans are being drawn by Kaplan and Sprachman. Polakoff, connected with the industry for many years, is associated with a number of theatre enterprises in Ontario.

Great Record of Camp 16 Mms.

(Continued from Page 1)

Canada's camp shows. During the current year there were 1,897 shows per week and 488,902 admissions.

Here are the figures:

YEAR	SHOWS PER WEEK	ATTENDANCE PER WEEK
1940	89	46,105
1941	591	196,106
1942	1152	336,447
1943	1621	407,465
1944	1897	488,902

It is estimated that there will be 26,000,000 admissions for the calendar year of 1944 — 500,000 per week.

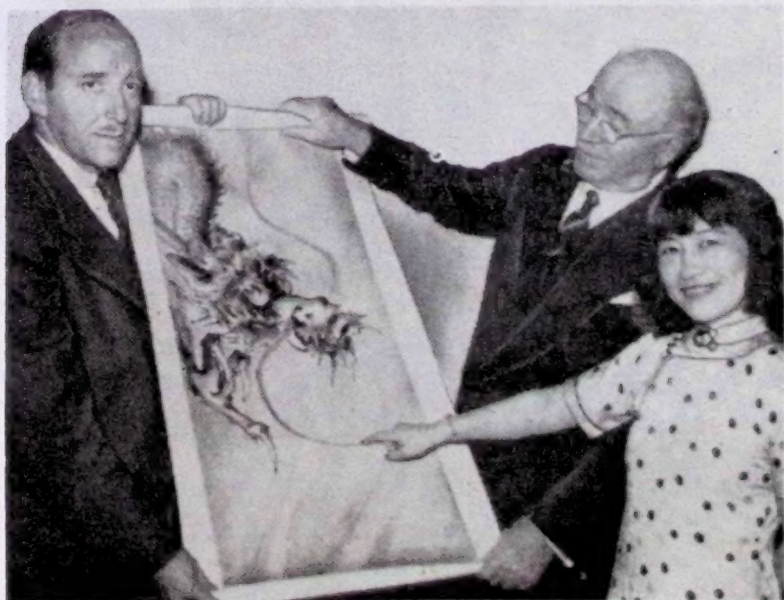
Capitol, N. Falls, Wins Loan Award

Wannie Tyers, manager of the Capitol, Niagara Falls, Ont., an Odeon unit, announces that the staff has gone 135 per cent over its objective in the purchase of Seventh Victory Loan bonds. It has been awarded one of the first three pennants.

Columbia's Golf Prize To Red Cross, Tely

When the Columbia foursome won the N. L. Nathanson challenge trophy in the Canadian Film Weekly's recent industry golf championships, Captain Herb Allen returned the individual prizes for donation to charity. There were four \$5 merchandise orders that should have gone to Herb, Ray Allen, Mart Bloom and Harvey Harnick.

The Red Cross bomb victims' fund got two and the others went to the Toronto Telegram's fund for British war victims.



Dewey Bloom, MGM's Canadian promotion representative, is shown at left above inspecting a painting from the Chinese art show at the Toronto Art Gallery which coincided with the Toronto opening of MGM's "Dragon Seed." With him are R. S. McLaughlin, vice-president of the gallery and the artist, Miss Chang K'un-l.



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